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| 1. Record Nr. | UNINA9910155149003321 |
| Titolo | Dark horizons : an anthology of dark science fiction / / edited by Charles P. Zaglanis |
| Pubbl/distr/stampa | Lake Orion, Michigan : , : Elder Signs Press, , 2016
©2016 |
| ISBN | 1-934501-63-8 |
| Edizione | [First edition.] |
| Descrizione fisica | 1 online resource (281 pages) |
| Disciplina | 895.714 |
| Soggetti | Horror tales |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
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| 2. Record Nr. | UNINA9910789867703321 |
| Autore | Price Brian <1970-> |
| Titolo | Neither god nor master [[electronic resource]] : Robert Bresson and radical politics / / Brian Price |
| Pubbl/distr/stampa | Minneapolis [Minn.], : University of Minnesota Press, 2011 |
| ISBN | 1-4529-4617-5
0-8166-7660-7 |
| Descrizione fisica | 1 online resource (236 p.) |
| Disciplina | 791.4302/33092 |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Based on the author's doctoral dissertation--New York University. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Introduction -- Crime as a form of liberation : modeling revolt in Pickpocket and A man escaped -- Word and image, world and nothingness : logocentrism and ironic reversal in Proces de Jeanne |

d'Arc, Diary of a country priest, and Les anges du peche -- Man and animal, master and servant : animals and criminality Mouchette and Au hasard Balthazar -- The aftermath of revolt : Une femme douce and The turn to color -- Disintegration : Lancelot du Lac, or, the failure of identification and totality -- The agony of ideas : The devil probably and revolutionary discourse -- The last gasp : L'argent and the end of socialism.

Sommario/riassunto

The French auteur Robert Bresson, director of such classics as Diary of a Country Priest (1951), The Trial of Joan of Arc (1962), The Devil, Probably (1977), and L'Argent (1983), has long been thought of as a transcendental filmmaker preoccupied with questions of grace and predestination and little interested in the problems of the social world. This book is the first to view Bresson's work in an altogether different context. Rather than a religious or spiritual filmmaker, Bresson is revealed as an artist steeped in radical, revolutionary politics. Situating Bresson in radical and aesthetic
